

Suffering Is the Pinnacle of Life

On the Consciousness of Suffering in Lu Yao's Works

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Abstract—“Suffering” seems to have become an imprint of Lu Yao’s life and his works, and cannot be erased. This “suffering” has his unique style and consciousness is aesthetically pleasing. Studying his suffering consciousness has an important contemporary significance for better understanding and learning of Lu Yao’s works.

Keywords—Lu Yao; suffering consciousness; life

I. INTRODUCTION

In the 1980s, the contemporary writer Lu Yao got famous for the novella "Life" and the novel "Ordinary World". At the same time his personal life is accompanied by suffering and struggle. His work has not been eclipsed by his premature death, but has influenced generations of young friends. However, Lu Yao’s status in the history of contemporary literature is quite controversial. The compilation of some contemporary authoritative literary history adopts an indifferent attitude towards Lu Yao and his literary works. In Chen Sihe’s “College of Contemporary Literature History”, he only puts “Life” in the chapter “Great Changes in the Age of Sensing”. It is called “the choice and thinking of the path of life.” Lu Yao is not involved in the “Chinese Contemporary Literature” compiled by Huazhong Normal University and “Chinese Contemporary Literature” by Hong Zicheng. This kind of jealousy did not affect his work full of sincerity, hope and suffering. He poured his deepest love on the deep love of the yellow land, and his novel profoundly described the youth in the “cross zone” between urban and rural areas. The generation of life ideals and life confusion has successfully shaped many popular classic characters, bringing us a heavy, sincere and sad aesthetic feeling.

II. THE ESSENCE OF SUFFERING

In religious ideas, the basic meaning of suffering is not only pain, or the pain of the body, but also the emotions, the

pain of the soul. When suffering comes to everyone, there will be different answers and different endings. Suffering is a basic theme of life for Lu Yao. Lu Yao has a natural instinctive sense of suffering, has a strong fate, and returns to the most primitive state of mankind. Lu Yao’s understanding of suffering has even reached the point of worship. Lu’s life is full of suffering and the process of struggle with suffering. In the article “Starting from noon in the morning”, he said: “I can’t live like this. I have to be freed from the net weaved. Of course, I am not a saint. I have been suffering hunger, mistakes and frustrations for decades. In the long process of self-torture, I am struggling to pursue a goal. Any limited success is very important to me. I am touched by the warmth of my life for my own kind of labor. I do not refuse flowers and red carpet. But, sincerely, I can never be satisfied in this overly dramatic life. I am eager to reinvest a heavy one. Only in the incomparably heavy labor, people will live more fulfilled. This is my basic life perspective.”[1] Therefore, when he exchanged the suffering of the external behavior with the rational wisdom of the inner psychology and the aesthetic tension with the aesthetic tension against the maximum balance between the two poles, he felt that suffering was not a problem; on the contrary, he endured suffering in him as strong as the impulse to create suffering.

In the creation of "Ordinary World", "in an almost pure shackle, I remembered a dream that had been buried deep in the dust of time. Maybe it was about twenty years old. I can't remember under what circumstances, when I was walking in the quiet mountain road in my hometown, or when I was thinking about the long flowing water in the small county river, I once had a thought: if in this life, to write a book that you are most moved by is the most important thing in your life, it must be done before the age of forty. My heart cannot be shaken by this. This may be the god of life implied. It's incredible; I have buried many dreams of the 'Witt period', why is this promise coming to life so vividly?"[1] "I am against the desert - to be exact, there is a special feeling or a

special fate for the great desert in the hometown of Mu Us. It is a pure land for the realization of life. Whenever faced with a major choice of fate, especially facing life and when the mental crisis is serious, I will involuntarily move towards the Mu Us Desert." Lu Yao described the feelings of the desert in the article "Starting from noon in the morning".[1] Before the creation, he wrote the sacred "worship" of the hometown Mu Us desert and the "sacred bathing" of the spirit bathing; in the process of creation, he was like a religious ritual similar to a religious ritual. The religious and emotional creations of "hardly trekking on a pilgrimage" show extreme perseverance and stubbornness in his psychology."[2] In his view, it is this religious sentiment and perseverance that can guarantee him more beautiful loneliness and embark on the road to success for personal struggle. Therefore, he naturally assumes that suffering and "deliberate suffering and suffering" is the original sin and disaster that must be faced by a personal struggler with religious sentiments. Only in the face of original sin and various disasters can he explain the value of his loneliness and stubbornness. The roots of the book, and thus the writer, bring more extreme impulses to the end of suffering. In the creation of "Ordinary World", on the one hand, he repeatedly expressed his wish to "make pledge with youth and life" to complete this literary project. "What I am going to carry out is actually a gamble of fate." Maybe this word is not appropriate, but the bet is your own youth or life.", "A desperate desire to complete this life", "You either surpass this limit, or you will fall down.", "Get a big relief and great peace, like the spiritual practitioners, they will say goodbye to the warm home, and start to eat and drink, and walk toward the holy place." On the other hand, once he accepted the challenge of fate, he got the greatest comfort and challenge from the spirit.

III. THE TRANSCENDENCE OF SUFFERING

In the face of suffering, the answers given by each person are different. They are roughly divided into two types. One is complete destruction: the pressure and suffering that people suffer in suffering are not static, individual desire and natural attributes are constantly expanding, and suffering will not be weakened. The contradictions will become more and more intensified, until they want to escape from suffering or luck, trying to use suffering to do things that harm others, then the suffering will not disappear. Instead, there will be a complete and devastating explosion. The other is to sublimate in human nature: people will always hold a kind and simple heart. Although they suffer, they have not complained about this, and they always believe that suffering will not defeat life. Humanity is constantly sublimating on the journey against suffering. Lu Yao's "view of suffering" belongs to the latter. In the first volume of the first chapter of *The Ordinary World*, the author wrote: "He (Sun Shaoping) slowly understands that when people are alive, they have to be prepared to endure hardships. He has read some books and knows whether it is ordinary people or great people must endure many hardships in their own lives..." Sun Shaoping wrote a message to his sister: "First of all, be self-reliant and brave, face the world we are not familiar with. Don't be afraid of suffering. If you can understand the suffering deeply, the suffering will bring a sense of sublimity. Dear

sister, I hope that your life be full of joy. But if life needs you to endure the pain, you must clench your teeth and stick to it. A great person said, is the pain we suffered in vain? It should make us great!"[3]

From a macro perspective, we can read two different "sufferings" from Lu Yao's novels. The first is the "great suffering" of the society caused by historical development: social suffering is something that individuals cannot change and must bear. The novel "A Thrilling Scene" is a story written by Ma Yanxiong, a county party secretary who was labeled as "the current counter-revolutionist" in the early days of the Cultural Revolution, in order to prevent a bloody fight between the two factions, and to sacrifice his precious life, in which the soul is distorted. And in its ridiculous era, the ugly face of the "rebels" is undoubted. In such an absurd and confused era, an ordinary Communist Party member made correct judgments, upheld his own communist beliefs, treated life with a kind heart, and treated the people around him well. It was against this background that Ma Yanxiong showed a heroic spirit and a lofty self-sacrifice spirit of the Communists. The "Stunning Scene" in the aesthetic character and character shaping is a sorrowful "scar" pattern that is popular at that time. The aesthetic point of art is placed on the disaster experienced by the individual life movement in the process of human history development. Spinoza said that everything in the world struggles to maintain itself without destroying. It is precisely because of the intensification of the contradictions between the individual idealism and the law of historical development that the distortion of history has caused suffering in the destiny of the individual, and then the lofty spirit of self-denial has been achieved. The other is the fate of fate caused by personal character or spiritual loneliness: In the novel "Ordinary World", when Sun Shaoping named the squad leader Gu Yangmin, he did not deliberately scream, and the squad leader Gu Yangmin glanced at him and shouted at him. The name, he still did not answer, it seems a bit revenge for the rich family's expression. This small piece shows the instinct of human nature, a process of fission of the soul. Later, when Sun Shaoping's friend Jin Bo beat Gu Yangmin, Sun Shaoping thought that Gu Yangmin would tell the teacher, but Gu Yangmin did not. Under the inspiration of Gu Yangmin's generous behavior, Sun Shaoping severely tortured his resilience. It is in this torture of this time and again that his soul reduces and dilutes the lust of human beings — the side of natural attributes, and the side of social attributes that is enhanced and full of humanity.[4]

IV. THE MEANING OF SUFFERING

There is a king in Greek mythology called Midas. He spent a lifetime looking for a wise man to ask him a question: "What is the happiest thing in life?" As a result, he finally found this wise man, but the answer of the wise man made him discouraged: "The happiest thing in life is not to be born; secondly, early." The famous Czech writer Milan Konrad once said: "I am suffering, so I exist." So, what is the meaning of the suffering? Lu Yao answered this question with his own heart: "I deeply feel that although the process of creation is extremely difficult and the result of success is

extremely glorious; despite all the hardships, it is for success, but the greatest happiness in life may lie in the process of creation, not in the result." Lu Yao's understanding of suffering has transcended the suffering itself. He found the pleasure from suffering, found comfort from suffering, found achievements from suffering, and found lofty spirit from suffering. People can only explore what is brought from suffering, and cannot directly explore the suffering itself. Human beings have discovered from their own history that great thinkers only emerge in the nation suffering hardship. Those who have not been baptized by suffering cannot produce truly great artistic inspiration. Suffering is often linked to eternity. Another male protagonist in "Ordinary World", Sun Shao'an, a small producer based on the land but not willing to be ordinary, has built his own brick factory after overcoming many difficulties. And then after the production, loan, external pressure, etc., he broke into a butterfly. He got more than just material wealth, but more spiritual sublimation. It is the process of suffering that brings him this wealth, and this wealth will make life deeper and more profound.

V. CONCLUSION

Throughout Guan Lu's works, suffering seems to be the permanent tone and background color. Why is it so fond of suffering consciousness in writing? Lu Yao thinks this way: "Don't be afraid of suffering. If you can understand the suffering deeply, the suffering will bring a sense of loftiness... If life needs you to endure the pain, you must grit your teeth and stick to it. There is a great person who said: Is the pain we suffered in vain? It should make us great!" [5] Believing that suffering is indeed a must in life, it does provide an opportunity once it is encountered. Some people are destroyed, some will use it to sublimate, and Lu Yao's works are exactly the latter. Some of the qualities of human nature can only be tested and improved by taking this opportunity.

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